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SKETCH CLUB OF NEW YORK.

Notice:—If members, ex-members, and all who were at any time implicated in the above organization will send their names and addresses to Edgar A. Josselyn, Secy., 3 West 29th St., New York City, they will learn something to their interest and possible advantage. No back dues desired.

COMPETITION FOR PLANS FOR THE CAPITOL OF PORTO RICO

San Juan, Porto Rico.

By Act of the Legislative Assembly of Porto Rico, dated March 14th, 1907, the Commissioner of the Interior is authorized to announce a competition for a building to be known as the "Capitol of Porto Rico," the cost of such building not to exceed $300,000.00.

Architects who wish to enter this competition must signify their intention in writing to the Commissioner of the Interior on or before November 1st, 1907. Drawings will be received from no others.

The competitive designs must be received on or before February 1st, 1908.

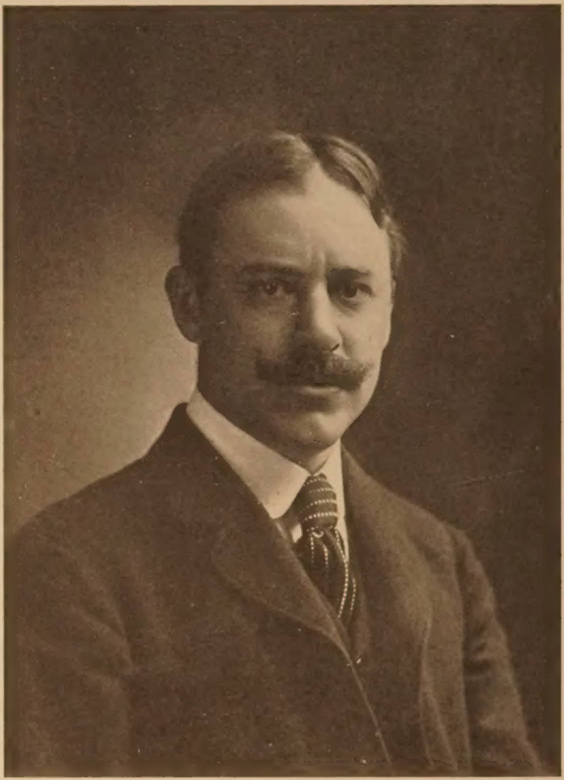
Copies of the program, embracing terms of the competition will be mailed upon request.

L. H. GRAHAME,
Commissioner of the Interior.

PROFESSIONAL COMMENT.

BEGINNING on the 28th of October, Columbia University will offer instruction in special courses adapted to the needs of technical and professional workers in various fields. A full description of these courses is contained in the announcement of "Extension Teaching" recently issued by the University. The course which particularly interests the architect is the one in the history of Renaissance and Modern Architecture, which will be conducted by Prof. Hamlin. This course will cover, in general the ground of the lectures given to the regular students of architecture but with less detail, and will be as far as possible free from technicalities. It is intended to meet the special needs of non-professional students interested in the general history of art but without special training in architecture; of students in schools of painting, sculpture and decorative art, who desire a more thorough acquaintance with the styles and details of modern architecture and decorations, and of draughtsmen in architects' offices who seek to supplement their technical training by the study of the history of their art.

ACCORDING to the reports of Mr. Thackra, Consul General of the United States in Berlin, billboards, as they are known in the United States, are absolutely prohibited in the German Capitol. In place of such unsightly objects public advertising is confined to a system of ornamental pillars or columns on the edge of the sidewalks, built of iron or wood about 12 ft. high and 3 ft. in diameter, the exterior having an advertising surface of from eleven to twelve meters. These pillars are used for the advertising of theatres and other places of amusement and for the announcements of newspapers and official notices. In April, 1901, the City of Berlin advertised for bids for the privilege of erecting and using these advertising columns within the limits of the city for a term of ten years, and the successful bidders are paying an annual rental to the city of 400,000 Marks. According to the terms of the lease the city covenants not to grant a similar license to others, although newspaper kiosks are permitted to have advertisements on their walls. At the date of the making of this contract, 700 of these columns have already been erected and the contractors were to be allowed to increase the number considerably at their own cost, but under restrictions which left both the designs and the location to the approval of the authorities. The pillars, when erected, became the property of the city, although all repairs for their proper maintenance are made by the contractors. The city further has the right to use the interior of the columns for various municipal purposes, such as the storing of utensils for street cleaning and sand for use in the streets, for public electric lights and meters and for electric street railroads. The columns are, therefore, provided with doors and locks, and the contractors have to keep the interiors properly ventilated and dry. Each column must also have distinctly marked on it the number of the city district and of the police station and the nearest post and telegraph office, the nearest fire alarm station, the nearest sanitary station, and the nearest accident and relief stations. A bond of 50,000 Marks must given for the fulfillment of the terms of the contract. The rates for advertising are also regulated by the city authorities, the charges being according to the space occupied, varying from 9 to 59 cents a day, the maximum amount being for a space of 19″ x 29″. All placards must be approved by the authorities before being posted and the city authorities have a right to demand at any time the free posting of such official notice as may be necessary, and for this purpose a special shade of red paper is used and no private advertisement may be in the same color. No promiscuous filling up of scaffolding or new buildings with advertisements is permitted. The owner of the building may paint any exposed portions of it with signs or hang out signs, but the permission of the city authorities must be at first obtained. All these restrictions, undoubtedly, would seem very irksome to the citizens of an American city, but the fact is that the multiplication of street fixtures besides ruining the appearance of our average streets hampers traffic to such a considerable extent that the Committee on Street Fixtures of the Municipal Art Society has been seriously considering the possibility of inducing the authorities of the city of New York to adopt a new type of fixture which, while not answering as many purposes as the Berlin one, could provide for the street light and sign, the fire alarm box, letter box and the fire hydrant. The main difficulty encountered in attempting to arrange for such a fixture here is the peculiar division of authority which exists between our Municipal and Federal Governments, both of which would use the structure, a situation which does not exist in European cities.



Architects of To-Day.

MR. JAMES GAMBLE ROGERS, NEW YORK.

HERETOFORE the pavilion system has been used almost exclusively in the building of hospital structures, but the town of Pueblo, Colo., is adopting the same system in the construction of its schools, where a number of small buildings for individual classes surround a central building containing an auditorium, and as the group occupies a very large block the city is always able to meet the demands for new rooms, which was not possible under the old system. Many other advantages are also claimed for this method of school construction, as the light and ventilation is always good and the danger from fire is reduced to a minimum. The plan has also some excellent educational features as it permits a greater independence both on the part of the teacher and the pupil and there is less disturbance from other classes when games, music or exercises are in progress. A better opportunity is thus afforded the teacher for individualism in his work and for closer study of each pupil. From the standpoint of health this system has all the advantages which are universally admitted in similar constructions when applied to hospitals.

ACCORDING to the Century Magazine the disappointment with the accepted design for the Hague Tribunal is widespread. It is looked upon as unpeaceful and scattering in its effect—a brilliantly extravagant and inappropriate variation upon the Flemish. It suggests a fusillade from a battery of artillery rather than the repose of a great monument. The impression made by the building for the Hague Tribunal should be simple, dignified, restful, noble and far removed from merely local influences. If what is known as the classical style, or rather a Roman or Renaissance variation of it, is desirable in any building in the world, it would seem to be especially desirable in this case. The impression of the structure intended to house the parliament of nations should be single and of a symbolic character. It should appear to the eye as the domed temple of a great thought, a great cause; it should be truly the Temple of Peace. In itself, or when pictured in periodicals, or even on letter-heads, it should make a single, simple symbolic impression, as is the case with St. Peter's at Rome with the church of Les Invalides in Paris and with the Capitol at Washington. The Temple of Peace at the Hague will be in a sense the capital of the world. It should not be a flamboyant variant of a town hall of the Low Countries. Simplicity and grandeur should be the characteristics of the building erected for the great tribunal. No one can say that the design accepted, though not without a certain splendor, unites grandeur with simplicity. It is rather grandiose than grand, and the very anthesis of simplicity. The qualities of grandeur and simplicity may surely be attained by adherence to the Renaissance variation upon that style of architecture which came to fruition in Greece, deriving from other sources all that was fitting and influencing the art of architecture through succeeding ages more powerfully than any style invented by human genius. The accepted design is the work of an able and accomplished architect. His failure to meet the just expectations of the intelligent public lies apparently in his mistake as to the style of architecture adapted to the present purpose. His design doubtless appealed to the judges largely on account of certain technical excellences. But taken in the large, and having regard to its appeal to the imagination, it can be regarded only as a gigantic disappointment and a colossal failure. It is very much to be hoped that the mistake is not irrevocable.

THE architects of New York should rise in their might and smite the firm of Hoggson Bros., contractors, whose offensive way of advertising their business may mean serious loss of standing to the architectural profession in the eyes of the inexperienced owner. A heading in large type "The man who first consults an architect is lost" can mislead a layman who is hesitating as to the expenditure of architects' fees and sees here an opportunity to go to the contractor and save—as he thinks—several thousand dollars on the cost of his venture. It is hardly a fair method of attack, since the architect who cannot advertise has no means of defense.

THOSE who are watching the work of the building Code Commission carefully feel sure that their labors will result in some definite restrictions to the unlimited height to which some New York buildings are now being carried. This altitude had become so enormous that with the increase in the number of these leviathans the dangers due to congestion far exceeds those due to the fire risk. It is said that the block which contains the Singer Tower and the buildings of the City Investing Co. will house some 20,000 people. One has only to suppose some slight physical calamity or only a supposed physical calamity which would cause all these people to attempt to reach the street at one and the same time; to picture a panic due to absolute lack of room even upon the sidewalk, which would result in an enormous loss of life. Similar congestion would occur in the Hudson Company's Terminal buildings now being erected along two blocks of Church St., north of Cortlandt, this one building alone being able to house some 10,000 people, a population under one roof equal to that of many small cities throughout the country. The building will contain 39 elevators and it is estimated that 182,000,000 people will pass through the building in entering and leaving trains in the course of the year.

THE designers of the new Chinatown in San Francisco seem to be making an effort to take up the gauntlet recently thrown down by some prominent Japanese, who declared it to be an impossibility to combine Western utilitarianism with Oriental art. Judging from the illustrations in the San Francisco papers, many of the buildings designed for this section of the city will accomplish this feat with considerable success, for combined with the monotonous fenestration of Western architecture, Oriental detail and even the turned up eaves so frequent in Chinese buildings have been combined, with what seems to be considerable success.

NEW CAPITOL FOR PORTO RICO.

By act of the Legislative Assembly of Porto Rico, dated March 14, 1907, the Commissioner of the Interior is authorized to announce a competition for a building which shall provide accommodations for the Executive Council, the House of Delegates and the Supreme Court of Porto Rico, the cost of such building not to exceed $300,000. Architects who wish to enter this competition must signify their intention in writing to the Commissioner of the Interior on or before November 1, 1907, addressed:—Commissioner of the Interior, San Juan, Porto Rico.

TO SAVE THE SKYSCRAPERS.

IN the New York *Herald* of Sunday August 4, appeared a page illustrated article entitled:

"Who is the Electric Genius to Save the Skyscrapers and Bridges. It is now Discovered that not even Concrete Protects from the Insidious Peril of Electrolytic Corrosion."

The *Herald* is not original, and does not pretend to be, in its rather startling announcement. Nor is it only now discovered that not even concrete protects from the insidious peril of corrosion—a fact which should be, but is not, of common knowledge.

Practically the same facts contained in the *Herald* article were brought out in the February issue of ARCHITECTURE in the publication of a paper read by Edw. W. De Knight in November of last year before the Western Society of Engineers, Chicago, entitled: "Waterproofing; Particularly as Applicable to Masonry and Concrete Structures."

We will quote from the *Herald* article, and also from the paper in ARCHITECTURE.

The *Herald* article states:

"The use of steel in building construction is not safeguarded even when incased in concrete, since it is susceptible to electrolytic action. The action, which goes on unseen, perhaps far below the surface, eats away the most stable materials until they are dangerously weakened or disintegrated." * * * "It has been the practice of some architects to insulate their buildings, or at least attempt to do so, from all stray ground circuits." * * * "The foundations of the buildings are still further safeguarded by taking every possible precaution against moisture.

"It has been found that if but a small fraction of an ampere of electricity be allowed to pass from an interior metallic column or structure into concrete or masonry as it is usually made there will be corrosion of the metal and disintegration of the concrete masonry.

"The common belief that concrete is an insulator and that it will withstand electrolytic action has been shown to be fallacious.

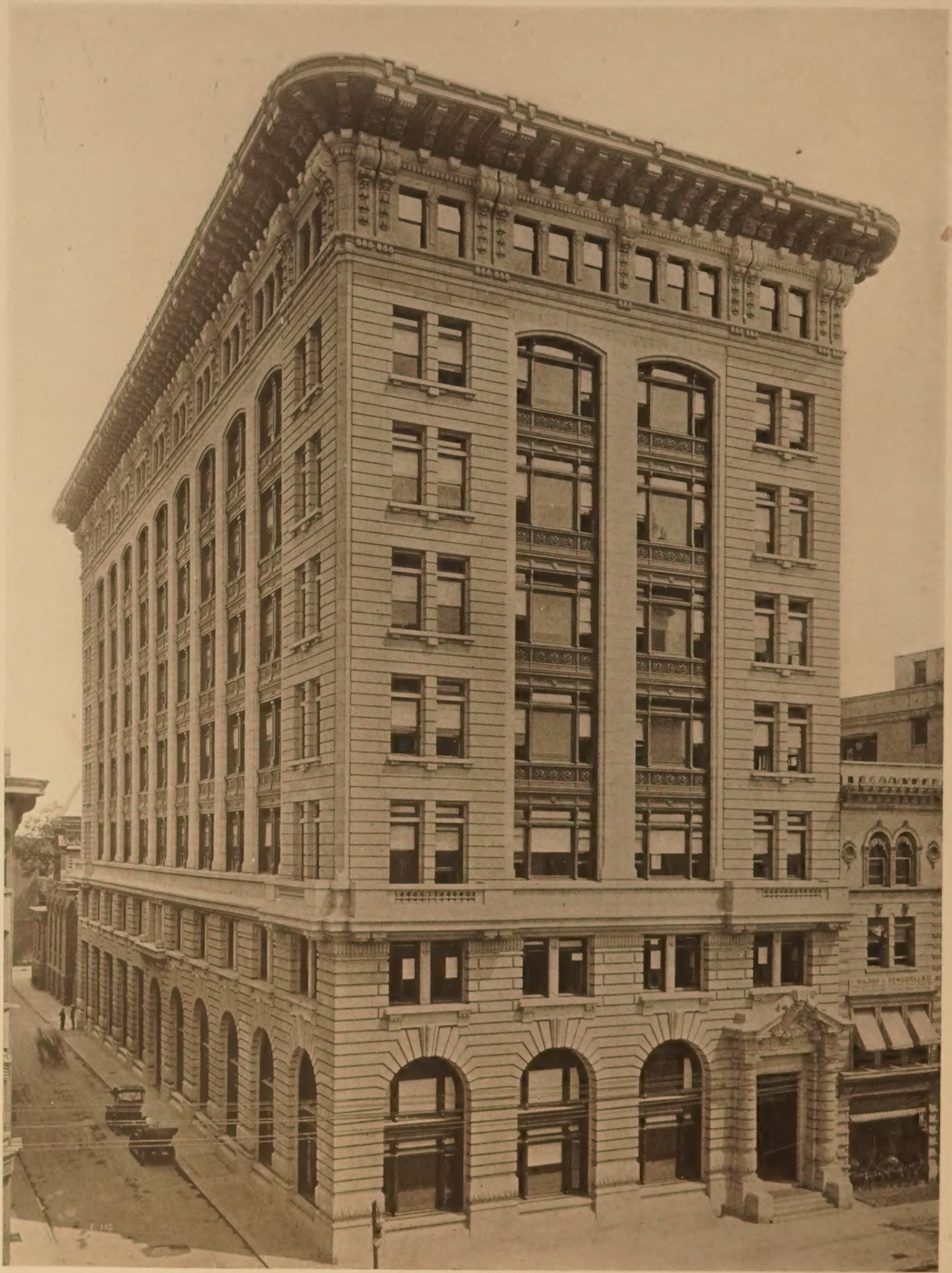
"Many cases have been discovered where damage has been caused by such action upon metals completely covered or encased with concrete or Portland cement." * * *

"These tests prove conclusively that the steel supports of buildings at their concrete bases are practically at the mercy of any stray current which may be brought into such buildings through water or gas service pipes or other conductors. It is a false reliance that masonry, mortar, concrete or cement is impervious to moisture or proof against electrolytic action."

The article in ARCHITECTURE reads:

"Steel-reinforced concrete is yet but an experiment. Nor do we know the life of the modern steel office structure. One thing is *sure*, that the security and life of its steel skeleton depends upon how far the columns supporting the structure are at their *base* rotting from electrolysis or moisture. We do not know because we do not see, but that they *are* decaying is true. While painting exposed steel tends to protect it, paint prevents the bonding of steel and cement. The life of a masonry structure is indefinite. Imbedding steel in concrete or masonry, however, may or may not be dangerous. It is certainly safer that steel be always open to observation and minute inspection as, for instance, on a bridge." * * * "We know that steel imbedded in cement and kept dry, will indefinitely retain its purity and strength. We know that moisture, reaching the steel, creates corrosion—that the immediate effect is to destroy the bond between the steel

(Continued page 165)



TRAVELERS INSURANCE COMPANY BUILDING, HARTFORD, CONN, Donn Barber and E. T. Hapgood, Asso. Architects.

(*Continued from page 163*)

and the concrete,—the heat and expanding gas from decomposition tending to press the cement *away* from the steel,—and that there then no longer exists in fact steel-reinforced-concrete, but the very opposite—and a menace to life and property which may eventually end in a collapse." * * *

"We incorporate the steel to strengthen the cement, or the cement to protect the steel—but fail to take the next step forward to protect the cement. What is the natural result? Moisture is readily absorbed by the cement, either by capillarity or through cracks, while the greater affinity of the steel alone would, and does, of itself, draw moisture through two feet of cement." * * *

"The opposite of moisture is heat. Between the two revolve all the forces and things in nature. Man has yet to learn the secret of perfect *insulation* against one and protection against the other." * * * "Whether in a building foundation, covering the floor of a bridge, or enveloping a tunnel, The 'Membrance Method' readily conforms to the final conformation of the surfaces waterproofed, of which it is practically a part, and which it *insulates* and protects under all conditions—settlements, jars, shocks, cracks, expansion, contraction, heat, snow, ice, water, etc., etc." * * * "No man ever devised an *insulation* for the most intricate electrical machinery as perfect as the insulation of the human brain—the dynamo of the universe." * * *

"The real importance of waterproofing, therefore, is not simply in keeping water out of buildings, but in its protecting and preserving the steel."

Considering all the facts, it may be observed:

1st. It requires no "genius", as expressed by the *Herald,* to solve the problem. It needs merely the application of the simplest laws of physics and nature.

2nd. The trouble is,—an astonishing lack of knowledge in the architectural and engineering professions of the destructive action of moisture and its prevention.

3rd. It is a common fallacy that steel imbedded in concrete is safe.

Imbedding steel in concrete may or may may not endanger the steel. That depends upon whether or not moisture reaches the steel. The strongest point in the *Herald* article is that concrete is *not* an insulator or a protection against electrolysis. The evidence and result of tests furnished should at once settle the use of coatings, washes and concrete mixtures to protect concrete against moisture and the steel imbedded therein against electrolysis—another word for corrosion. Exposed steel is always open to minute inspection. What action imbedded steel intermittently in contact with moisture, is undergoing, we do not know because we cannot see. We do know that, if it is not perfectly *dry,* it certainly is not improving.

4th. The solution lies in the perfect insulation,—*away* from all moisture and electrolysis,—of steel, of concrete under certain conditions, and of all building foundations.

Insulation, especially in this particular application, means something *apart* from the thing itself—for example, something to stand *between* the concrete and moisture.

Therefore, as further evidenced by the *Herald* article, the futility of the growing practice of attempting to protect or waterproof concrete by hardening the surface with washes or coatings, or by placing thereon a cement plaster. None of these materials insulate or get *away* from the concrete. If they do not do so when applied to the outside of the concrete, how can they do so when applied to the interior surface as on walls? Nevertheless, incredulous as it may seem, it is an actual fact that several of the newest and largest office structures in New York have coatings or cement plaster applied on the *interior* surfaces of their foundation walls with the idea of stopping the moisture at *that* point, there being no provision whatever for insulating or keeping the water *out* of the walls. In time the wall, of course, becomes thoroughly saturated, and a source of corrosion and electrolysis for the imbedded steel.

In several of these office structures the bases of the steel columns, supporting the entire building, are imbedded in concrete and the surface of the concrete hardened with a more refined concrete in the shape of a cement coating or plaster. It matters not how dense and hard such materials may make the surface of concrete, because by natural process the moisture, always present on the surface, will in time gradually work its way in, and the slightest penetration of moisture will set up electrolysis, moisture being an electrical conductor. This aside from any consideration whatever of the slightest crack or flaws in the surface which will eventually result from expansion, contraction and settlements. There are now also under erection, in this city, several large office and similar structures, the retaining walls of which, forming a part of the building proper, are not in any way protected or insulated,—dependence against the penetration of moisture being placed solely upon the concrete itself. Concrete below grade certainly does not as time passes increase in dryness. It *is* certain, however, that in the course of years the retaining walls of these structures will increase in dampness, mouldiness, and unhealthfulness, and be the seat of corrosion and electrolysis for the imbedded steel.

The casual observer marvels at the skill and rapidity at which our great buildings go up; but the inquiry presents itself, are they sound, are they safe?

Take the striking case of one of the largest and handsomest office buildings, costing about two million dollars, in the lower part of New York. Shortly after the building was finished and occupied, water was found percolating into the deep foundation and sub-basement, and up under the boilers. While the mistake in the knowledge and judgment of some one as to properly designing and *insulating* the foundation may be corrected at a possible cost of $50,000, the future damage to the magnificent structure is irreparable. Aside from this, there can be now no insulation, protection against or prevention of the progressive decomposition (by corrosion) of its steel skeleton.

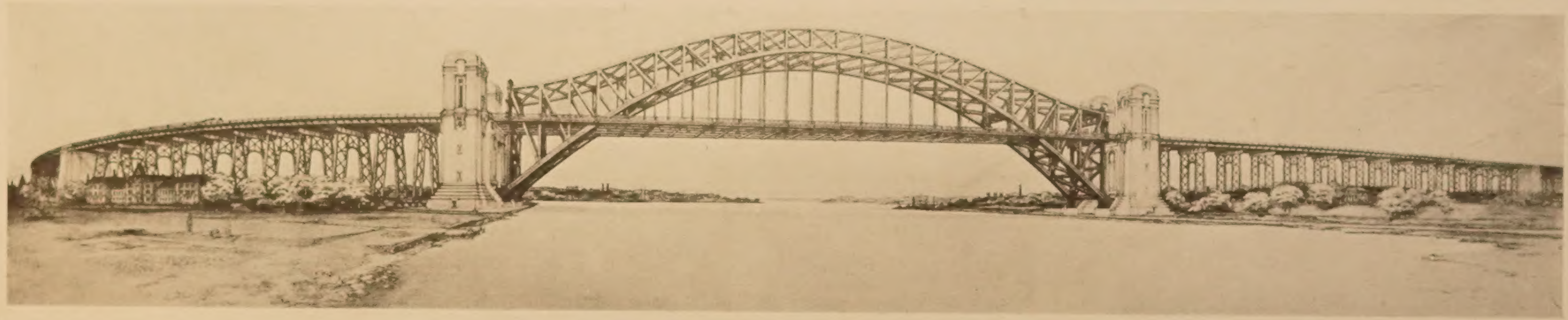
The changes in material, in methods, and surrounding conditions are so marked and varied that responsibilities are greater—the architect must be more of an engineer, the engineer more of a chemist—because in the final analysis it is the bacteriology of construction,—the chemistry, as it were, thereof,—the perfection of those apparently insignificant but vital details, which make for the preservation of our splendid structures, whose soundness and safety cannot be judged by the greatness of their proportions or the beauty of their architecture.

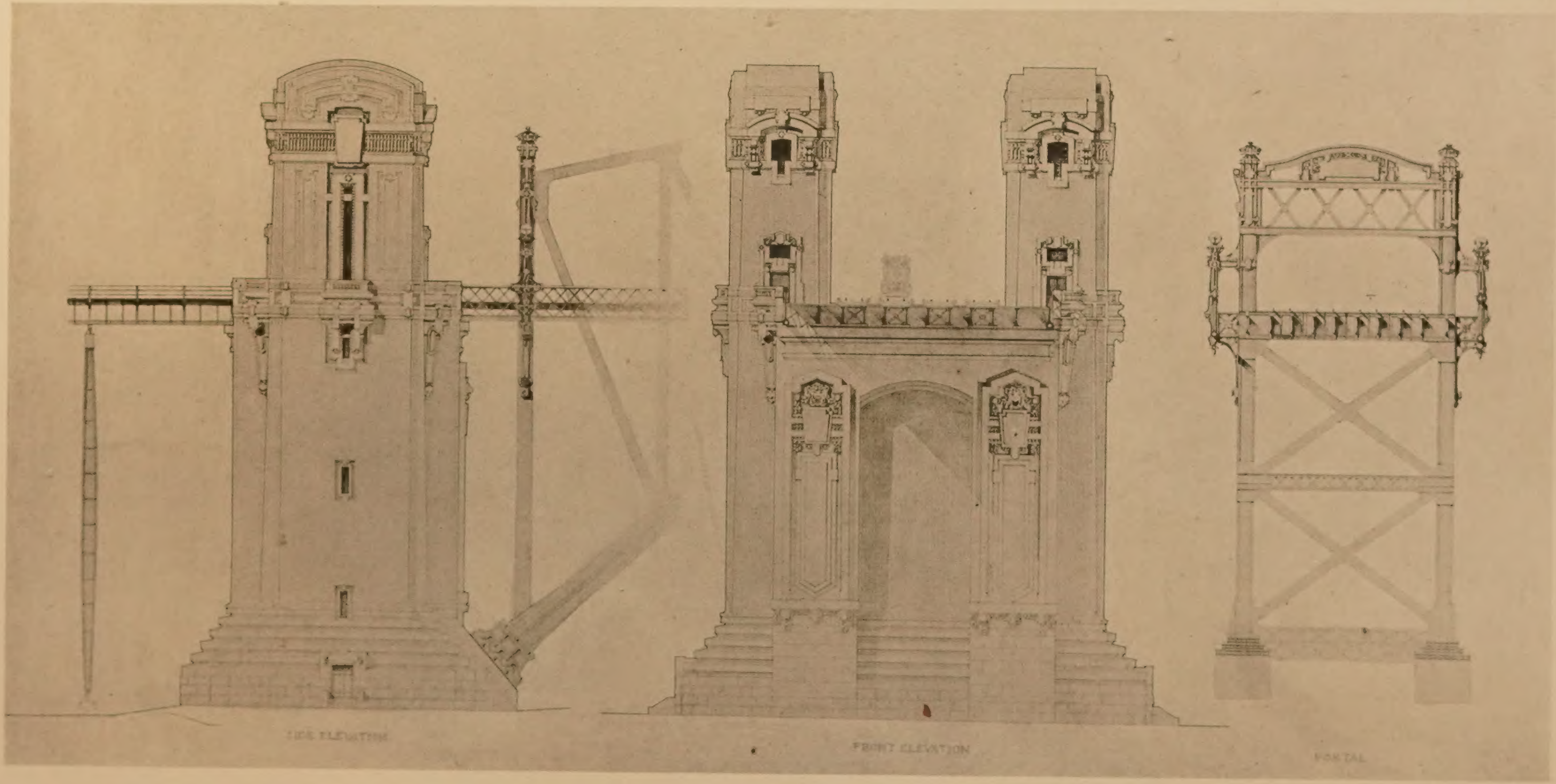
CRAZING OF GLAZED CERAMIC PRODUCTS.

By Karl Lagenbeck, Ceramist.

THE phenomenon of the cracking of the glaze on pottery products is one which occasionally comes under the eye of the architect.

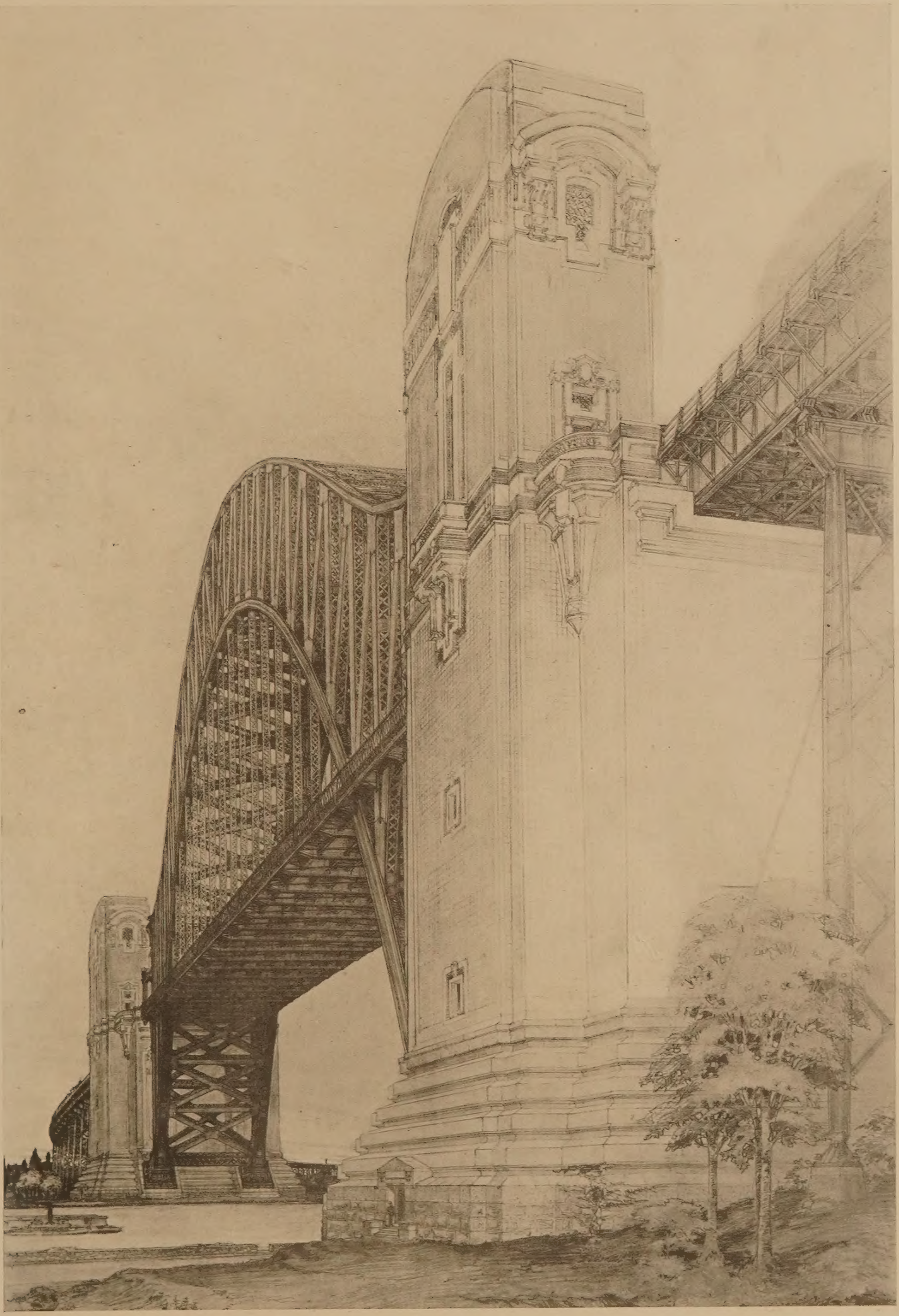
(*Continued page 171*)



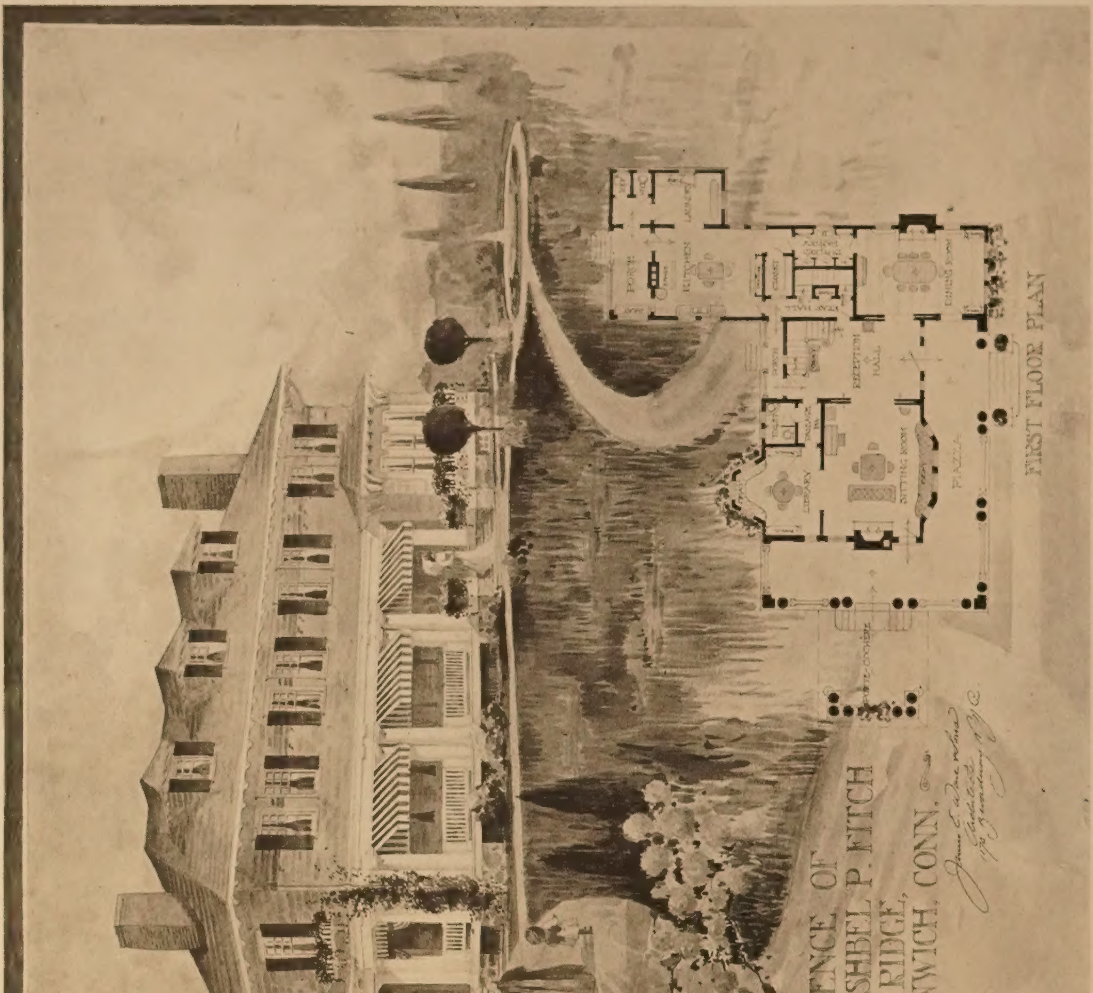


PERSPECTIVE AND ELEVATIONS, NEW YORK CONNECTING RAILROAD BRIDGE, ASTORIA TO PORT MORRIS, N. Y.

Palmer & Hornbostel, Architects.



PERSPECTIVE, NEW YORK CONNECTING RAILROAD BRIDGE, ASTORIA TO PORT MORRIS, N. Y. Palmer & Hornbostel, Architects.


RESIDENCE OF
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PIAZZA
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SECOND FLOOR PLAN
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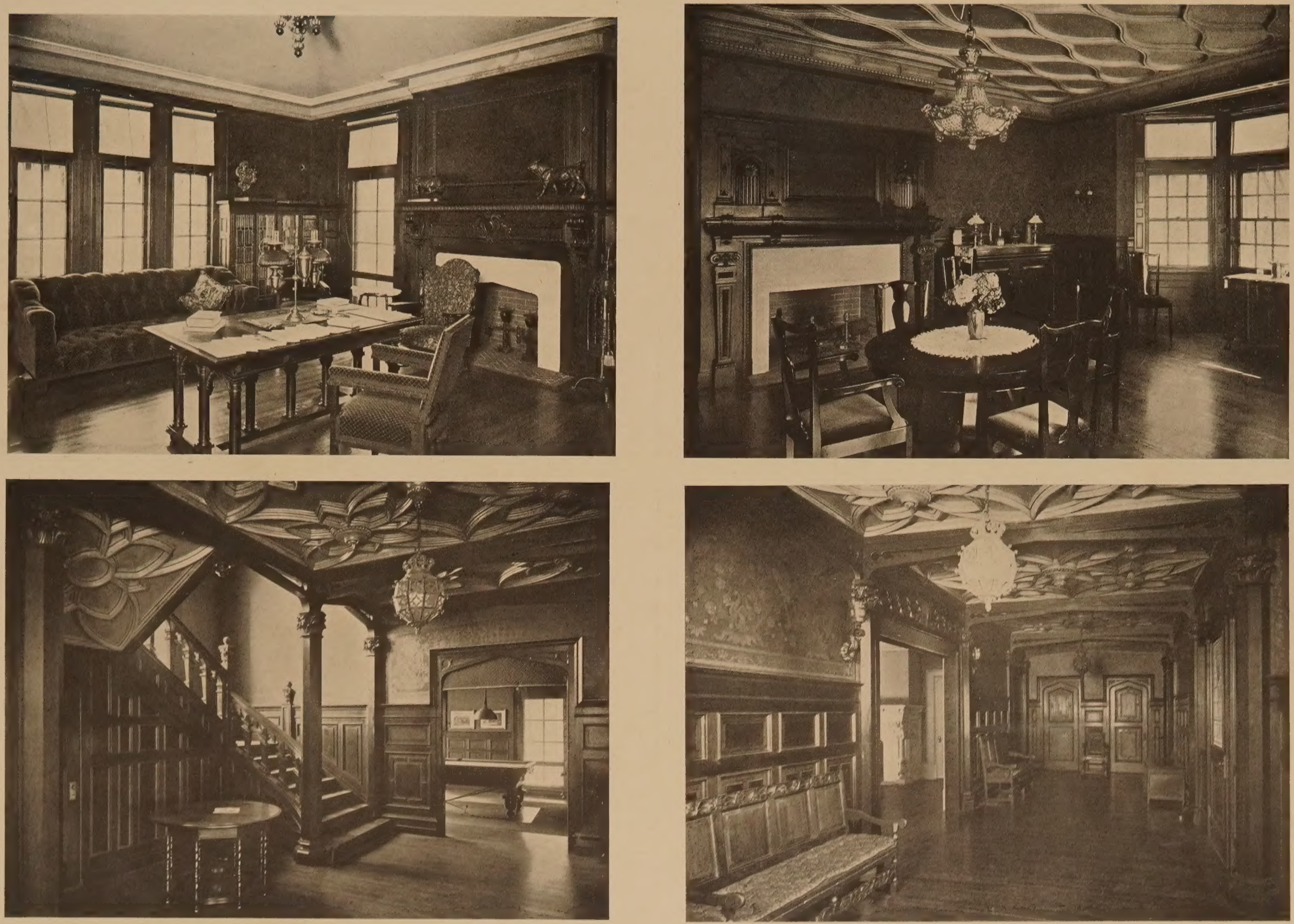
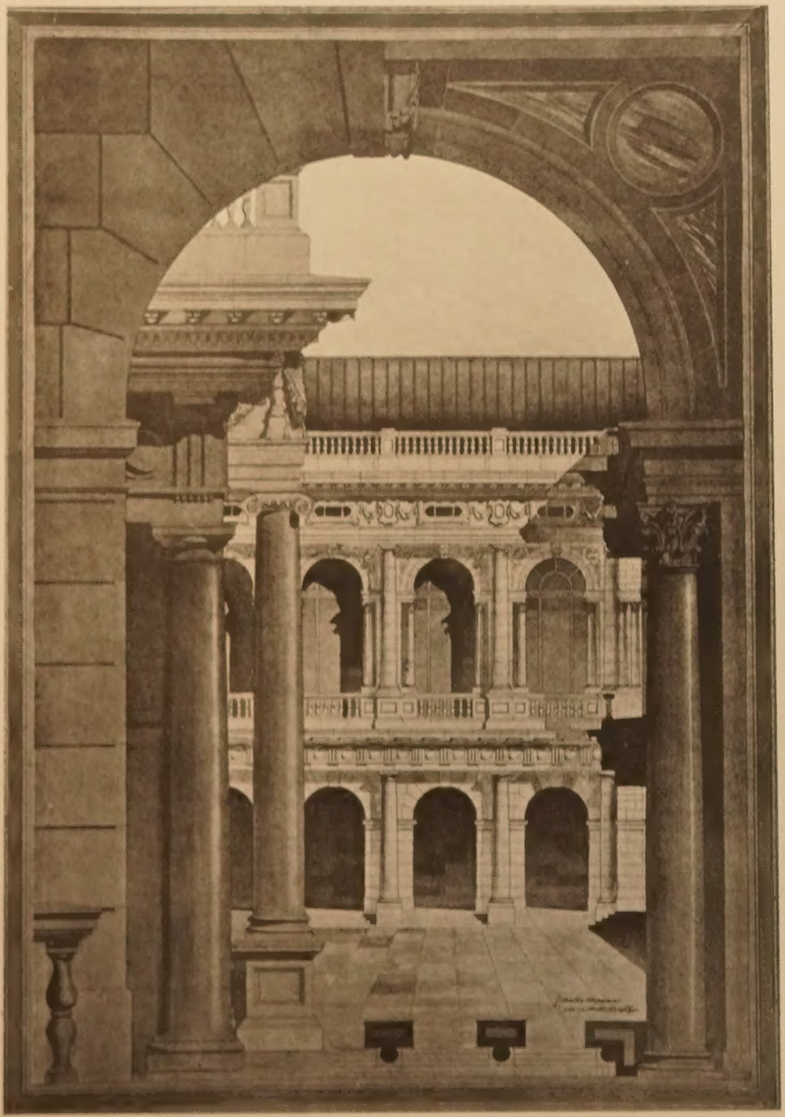
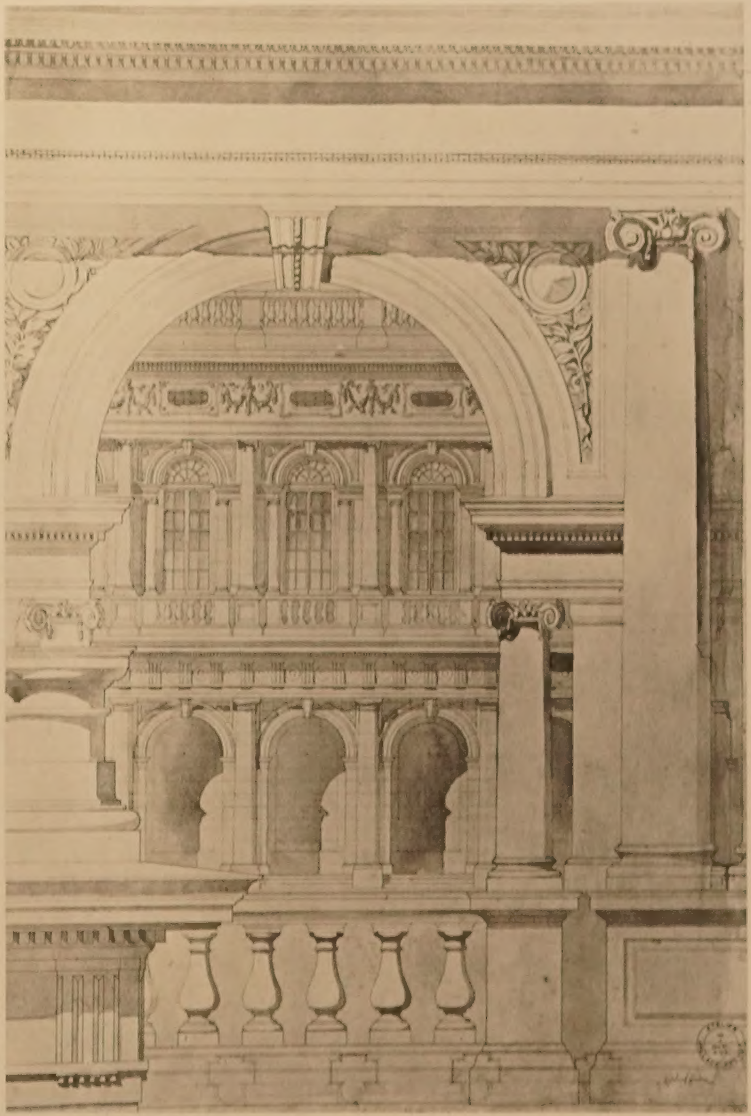


LIBRARY, DINING ROOM AND HALL, COUNTRY HOUSE, A. F. HYDE, MORRISTOWN, N. J.

Ludlow & Valentine, Architects.



Placed I. J. V. Bergamini.



Placed II. Raphael Hume, Atelier Jallade-Prevot.

BEAUX ARTS COMPETITION—THREE BAYS OF THE FACADE OF A PUBLIC BUILDING.

(Continued from page 165)

In the case of various toilet appliances, the phenomenon is urged as directly objectionable because through these cracks in the glass covering the surface liquids might enter the body of the ware, which is never absolutely impervious to absorption. The penetration of liquids through the cracks or crazing of the glaze, is however far less common than is [illegible] It is [illegible] that penetration to any measurable degree takes place in the body of such wares, because these cracks are so extremely close that capillary attraction of the liquid is only possible if in some way the piece becomes quite warm while the liquid stands over the crazing.

In pottery dishes of domestic use, the conditions are quite different, because these are frequently [illegible] for the purpose of washing, [illegible] these cracks to a minute degree so that the dirty water enters by capillarity, and in the course of time stains the body with dark markings.

It may further be stated as a matter of moment to architects in reference to the possible absorption of organic liquids through such crazings, that this is never attended with the production of a disagreeable odor by the ware. Any odor which such vessels give in the course of use is entirely superficial, and can absolutely be removed by perfect cleaning and application of antiseptics. The reason why ware [illegible] strongly impregnated with organic liquids through crazing of the glaze, does not smell, is because [illegible] the accompaniment of fermentative decomposition, and [illegible] of the glaze surface in these cracks is so minute that not even the smallest micro-organisms can pass through them in the capillary suction of the entering liquid, but the cracks act as filters leaving the germs on the surface, while the liquid passing through is absolutely germ free.

As architects are subjected to a good deal of argument in the interests of trade about this subject, and as the quantity of counsel given has darkened judgment, it seems desirable to state the unbiased facts. Of course, a crazed glazed [illegible] and may as well occasionally offend the eye. But the writer only knows of one use in which any offense of this kind is at all marked, and [illegible] with dark colored lubricating oils, as for instance in a white [illegible] engine. Such oils are absorbed much more strongly by clay products than watery solutions, and crazed lines in the glaze [illegible]

Concerning the origin of the phenomenon "crazing" there is this to be said, it is due to a difference in the expansion of glass and of clay ware, and as the glass or glaze is fused to the surface of the clay body and cannot get away by pushing off or lifting, it parts in cracks. It is possible to correct the greater expansibility of the glass by making it more infusible through the addition of clay and sand, by which means its expansibility can so far be reduced that the contrary phenomenon of "crazing" namely, the pushing off the glass from elevated or rounded parts of the ware takes place, a phenomenon which is called "shivering."

This defect is never seen in the trade because it takes place immediately upon drawing the ware from the kiln, and such ware never enters the market.

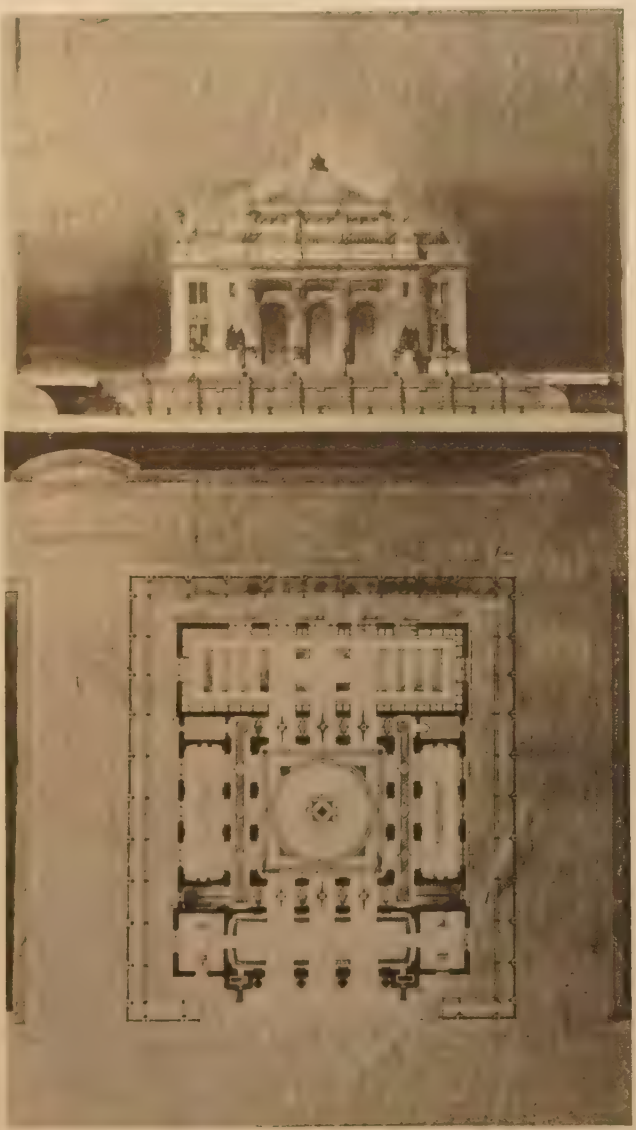
Because there is a correction for crazing due to the difference in the expansion and contraction of the glaze and the body, this defect is now not a common one where pieces are entirely covered with the glaze. Only where this is not possible on account of some other demand which is made on the piece, can such a correction not be applied to the extent of making it completely and continuously perfect. This is the case in glazed tiling.

The unglazed baked tile has affinity for Portland cement, and enters into chemical combination with it. On this account, it is necessary in the case of glazed tiling to leave the surfaces which come in contact with the cement in setting, uncovered by glaze to effect the most perfect bond. The latter can be as perfectly corrected to correspond with the coefficient of expansion of the body as in the most perfected piece of glazed pottery or porcelain of any other type. But this expansion of the clay body is altered from its natural conditions by the entrance of moisture, and particularly through the entrance of crystallizable salts, through capillary pressure. Now every Portland cement contains more or less of these water soluble salts which are absorbed in setting the tile. In spite of the careful adjustment of the glaze to the body, they cause it to craze. In this case the action is not subject to any regular laws, but depends upon the fortuitous way in which the salts have been lodged, and therefore there is no possibility of providing against its taking place absolutely, and it is for this reason that no honest manufacturer of a partly glazed ware, in which the unglazed parts come in contact with Portland cement can give a [illegible]

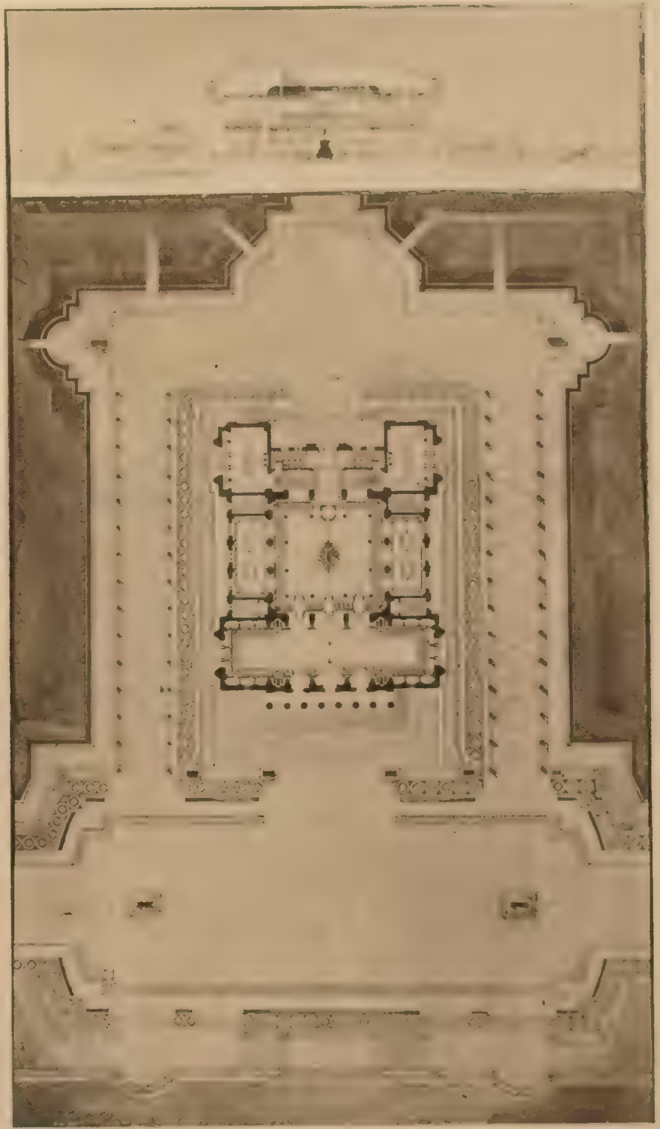
There is only one condition under which it may not occur, and that is in the case of wares which have been burned [illegible] to fuse. The general objection to the adoption of such ware is the fact that for tiles, which as flat wall coverings are required to be of reasonable uniformity in size and accuracy in shape, the variation of the individual pieces is so great that [illegible] as the result of absolute freedom from crazing is not [illegible]

Colored glazes cannot be obtained under these conditions [illegible] temperature. There is an impression among architects that when there is a cracking or crazing of the glaze, there is danger that in the course of time the glaze may come off the surface. For this fear there is absolutely no foundation. There are innumerable examples of crazed glazes on pieces contained in museums and set in cement in their original position as much as 2,000 years old; and never in one single instance has the glaze come off of the piece to which it is fused. Such a phenomenon is only possible in the over corrected glaze shivering, as explained above, and such a glaze cannot from its very nature craze. For this reason, an absolute guarantee of such a danger is assured and attested by every historic [illegible]

WHAT is the crime of Universal Peace, that Mr. Carnegie and his architectural jury should have condemned her to life imprisonment in a structure suggesting the uneasy magnificence and aggressive unrestfulness of a first-class railway terminal station?—*Sun.*



I Mention. George Holland, Atelier Hornbostel.



I Mention. C. F. Schaef, Atelier Cret.

BEAUX ARTS COMPETITION—A GOVERNMENT PAVILION FOR A WORLD'S FAIR.

The Society of Beaux Arts Architects

INCORPORATED 1894.

LLOYD WARREN,
President.

AUSTIN W. LORD,
Vice-President.

L. E. JALLADE,
178 5th Ave.,
Secretary.

JOSEPH H. HUNT,
Treasurer.

W. W. BOSWORTH,
Corresponding Secretary.

LLOYD WARREN,
3 E. 33d St.
Chairman Committee on Education

OFFICIAL ORGAN - - ARCHITECTURE.

CLASS B—PLAN PROBLEM.

A GOVERNMENT PAVILION FOR A WORLD'S FAIR.

(PAUL CRET.)

Such a building does not contain the exhibits of manufacturers or private exhibitors, but only those of the national government.

The plot allowed is rectangular and isolated, having its main access from an avenue bordering a river. The river is 12 feet below the sidewalk of the avenue, and the treatment of the retaining wall is to be shown in the sketch. The dimensions of the plot are 100 feet on the avenue and 150 feet on the sides. The building is to be two stories high over a basement and is to be treated in a classic style.

On the first floor there will be:

1. A large lobby, used as a resting room, with sculptural exhibits, a fountain, seats and plants, giving access to the main stairway.
2. Two offices for commissioners.
3. A writing room and a reading room for newspapers and magazines.
4. Toilets and coat rooms.

The remainder of this floor to be used as exhibition of departments of the Federal administration.

Second floor: Galleries for exhibition.

For the sketch; Plan of first floor and section at 1-32″, and one elevation at 1-8″ scale.

For the rendu; Plan of first floor and section 1-8″ scale. Main elevation at 1-8″ scale.

LLOYD WARREN,
Chairman Committee on Education.

REPORT OF JUDGMENT.

Polhemus, R. F.	New York	Atelier Barber	H. C.
Hartman, C. C.	New York	Atelier Barber	H. C.
King, A. J.	New York	Atelier Barber	H. C.
Lewis, F. O.	New York	Atelier Hornbostel	H. C.
Holland, George	New York	Atelier Hornbostel	1st M
Engel, F. A.	New York	Atelier Jallade-Prevot	M
Schoenewald, George	New York	Atelier Jallade-Prevot	M
Kirk, W. J.	New York	Atelier Jallade-Prevot	M
Schaefer, W. J.	New York	Atelier Jallade-Prevot	1st M
Hazell, A.	New York	Atelier Jallade-Prevot	M
Cochran, R.	New York	Atelier Jallade-Prevot	M
Pierpont, C. S.	New York	Atelier Jallade-Prevot	H. C
Geare, R. W.	Washington	Atelier Geo. Wash. Univ.	H. C.
Wagner, S. P.	Washington	Atelier Geo. Wash. Univ.	M
Bubb, R. S.	Washington	Atelier Pietsch	H. C.
Ballard, D. C.	Washington	Atelier Pietsch	M
Gundelack, B. E.	Philadelphia	Atelier Cret	M
Schaef, C. F.	Philadelphia	Atelier Cret	1st M
Hettel, J. N.	Philadelphia	Atelier Cret	M
Bastow, A.	Philadelphia	Atelier Cret	M
Rigaumont, V.	Pittsburg	Atelier Hornbostel	M
Render, A. R.	Pittsburg	Atelier Hornbostel	M
Steer, M M.	Pittsburg	Atelier Hornbostel	H. C.
Spence, D. J.	Pittsburg	Atelier Hornbostel	M
Lamont, A. G.	Pittsburg	Atelier Hornbostel	M
Stoner, G. M.	Pittsburg	Atelier Hornbostel	M
Glockler, K.	Pittsburg	Atelier Hornbostel	M
Smith, H, E.	Pittsburg	Atelier Horhbostel	M
Bruton, F. G.	Pittsburg	Atelier Hornbostel	M
Peebles, H. W.	Pittsburg	Atelier Hornbostel	H. C.
Larsen, W. H.	Boston	Atelier Boston Arch. Club	M
Way, C. N.	Boston	Atelier Boston Arch. Club	M
Walsh, E. F.	Boston	Atelier Boston Arch. Club	1st M
Fox, G. E.	Boston	Atelier Boston Arch. Club	M
Shaw, R. J.	Boston	Atelier Boston Arch. Club	H. C
Jensen, A.	St. Louis	Atelier Wash. Univ.	M

CLASS B—ORDER PROBLEM.

THREE BAYS OF THE FACADE OF A PUBLIC BUILDING.

(LLOYD WARREN.)

This façade is composed of a Palladian motive of the Ionic order above an arcade of the Doric order, the frieze of the upper story being enlarged so as to allow small windows, as in the Library of St. Marks at Venice, the whole to be crowned by a balustrade. No statues shall be placed on the balustrade. The openings of the second story shall be glazed in.

These bays of the façade shall be given, and the distance between the axis of the columns shall be sixteen feet, there is furthermore required; details of the two orders, the bay stones, balusters, etc., at a large scale, the whole arranged so as to agreeably fill a double elephant sheet. The drawing must be washed and shadows cast at 45 degrees.

For the sketch give the plan, section and elevation at 1-8″ scale.

For the rendu give the plan, section and elevation at 1-4″ scale.

LLOYD WARREN,
Chairman Committee on Education.

REPORT OF JUDGMENT.

Santmeyers, G. T.	Washington	Atelier Pietsch	M
Goble, L. O	Washington	Atelier Pietsch	Placed III
Thayer, H. W.	Washington	Atelier Pietsch	M
Blasey, J.	Washington	Atelier Geo. Wash. Univ.	M
Galloway, F. F.	Washington	Atelier Geo. Wash. Univ.	M
Bailey, J. R.	Pittsburg	Atelier Hornbostel	M
Harrison, P. N.	Pittsburg	Atelier Hornbostel	H. C.
Crow, Nellie,	Pittsburg	Atelier Hornbostel	M
Decker, J. L.	Pittsburg	Atelier Hornbostel	M
Haney, B.	Pittsburg	Atelier Hornbostel	M
Street, R. D.	Pittsburg	Atelier Hornbostel	M
Lyman, E. L.	Pittsburg	Atelier Hornbostel	M
Johnston, H. Jr.	St. Paul	Atelier Carson	M
Fought, W. R.	Oklahoma City	Atelier VanMeter & Schmitt	M
Bull. L. H.	St. Louis	Atelier Wash. Univ.	M
Brendle, L. H.	St. Louis	Atelier 247 East 45th St.	Placed V
Moscowitz, [illegible].	St. Louis	Atelier A. Ware	Placed IV
Stevey, A. J. Jr.	St. Louis	Atelier Jallade-Prevot	M
Kleeman, E.	St. Louis	Atelier Jallade-Prevot	M
Crook, W. A.	St. Louis	Atelier Jallade Prevot	M
Perrine, S. M.	St. Louis	Atelier Jallade-Prevot	M
Hume, R.	St. Louis	Atelier Jallade-Prevot	Placed II
Sanger, J.	St. Louis	Atelier 3 East 33d St.	M
Bactor, L. R.	Brooklyn	Atelier 479 Madison St.	M
No Name No. 2	Brooklyn		M
Bergamini, J. V,	Brooklyn	Atelier 252 67th St.	Placed I
Senillos, J.	Brooklyn	Atelier Nelson	M
Gaertner, O. M.	Brooklyn	Atelier 160 Fifth Ave.	M
Henon, P. J.	Philadelphia	Atelier Cret	M

BOOK REVIEWS.

HENDRICKS' COMMERCIAL REGISTER OF THE UNITED STATES. Samuel E. Hendricks Co., New York. 1907. 16th Annual Edition. Cloth $10.00.

This is the standard directory of the building trades of the United States. A reliable buyers' reference for the architect, engineer, contractor and manufacturer. It includes full lists of the manufacturers and dealers in everything employed in building construction and decoration. The book is assured of large and ready sale.

Concrete Country Residences. Atlas Portland Cement Co., New York. 1907. Second Edition. $1.00 net.

In order to meet the great demand which followed the first issue of this valuable book, the publishers immediately set about the preparation of a new edition, and took advantage of some later material, buildings recently completed, adding these plates to the original collection.

The possibilities and economical advantages of concrete in residential work are proved beyond doubt. The new book contains 168 pages of excellent half tone illustrations and explanatory text.

Academy Architecture. Nineteenth year. Edited by Alex. Koch, American Edition, M. A. Vinson, Cleveland, Ohio.

This semi-annual publication is compiled from the exhibits at the Royal Academy, London, and the Royal Glasgow Institute of the Fine Arts. The July issue contains a valuable selection of current English work as well as a considerable number of hitherto unpublished American designs.

OUR enthusiastic friend, Willis Polk, who is now connected with D. H. Burnham in the work of rebuilding in San Francisco, advises every man who has energy, brains and capital to come to San Francisco and improve his condition. Mr. Polk says that the Chicago fire did for that city what the San Francisco earthquake and fire did for the Coast City. Figuring that 3,000,000 dollars worth of buildings were destroyed in the conflagration, all of which will have to be replaced, and that it will take a spenditure of $200,000,000 more to meet the great demand for new buildings and improvements, I estimate that it will take 10 years to obliterate all traces of the fire. This will mean a spenditure of approximately $50,000,000 every year in buildings alone. The permanent building has begun, plans have been made for approximately $20,000,000 worth of buildings to be constructed within the next few months. That reminds me that the people in the East greatly misapprehend the effect of the earthquake. It was found in all but 2 per cent. of the cases examined that wherever a building had a good foundation and was properly built, it suffered nothing from the quake. For a time there was decided boom in reinforced concrete constructions, but the effects have all worn off now. All of the large contractors have returned to the old legitimate steel frame, properly protected building.

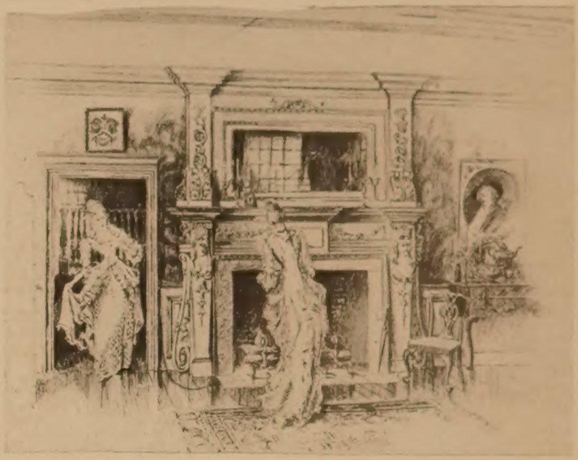
THE SCHOOLS OF ORNAMENT.*

Copyrighted, 1904—Henry R. Towne.

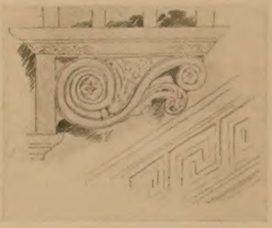
Colonial.

Jefferson, Bulfinch, Latrobe and others, 1634 to 1815.

INHERITED through English and French traditions, America possesses a school of architecture and ornament derived from the Italian Renaissance. To this we have given the name Colonial, developed as it was, beginning in 1634 and lasting up to 1815, during our Colonial existence and for a period thereafter. The North and South are still possessed of numerous examples of the style in the old farmhouses and manors of New England and of the Middle and Southern states. The best examples were produced after 1730.



Mantel, Old Gov. Wentworth House, Portsmouth, N. H.

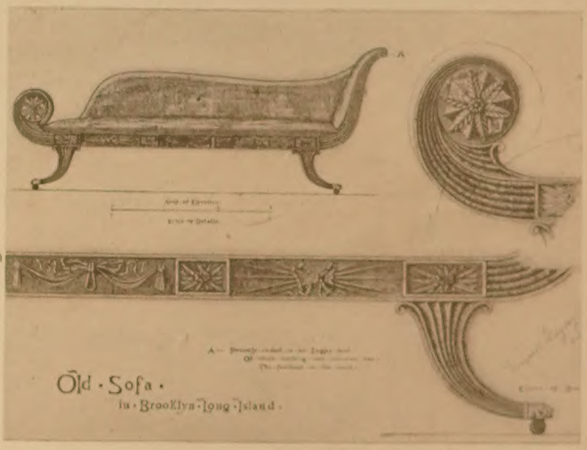


Ornament on end of Step.

Knocker.

The school is a perfectly evident growth from the Italian Renaissance with constant retrospection toward classic art and side glances toward the Rococo, and an occasional original treatment of classic forms, prompted or necessitated by existing conditions. Its general characteristics are much the same as those of its Italian original. The acanthus is used in rude and also well modeled forms, and the scallop shell is of common occurrence with a profusion of dentils, bead and shuttle, egg and dart, and Greek fret or Roman key mouldings, bands, fillets, etc.

The application of the ornament varies widely. Sometimes we see it in profuse richness, and sometimes used sparingly with plain surfaces as better becomes Puritan tastes. The Southern Colonial ornament is Rococo in some cases, especially in the details of foliage, and the same is true of the many Northern examples. The town of Annapolis is full of exquisite Colonial ornament, and the Phillips Manor



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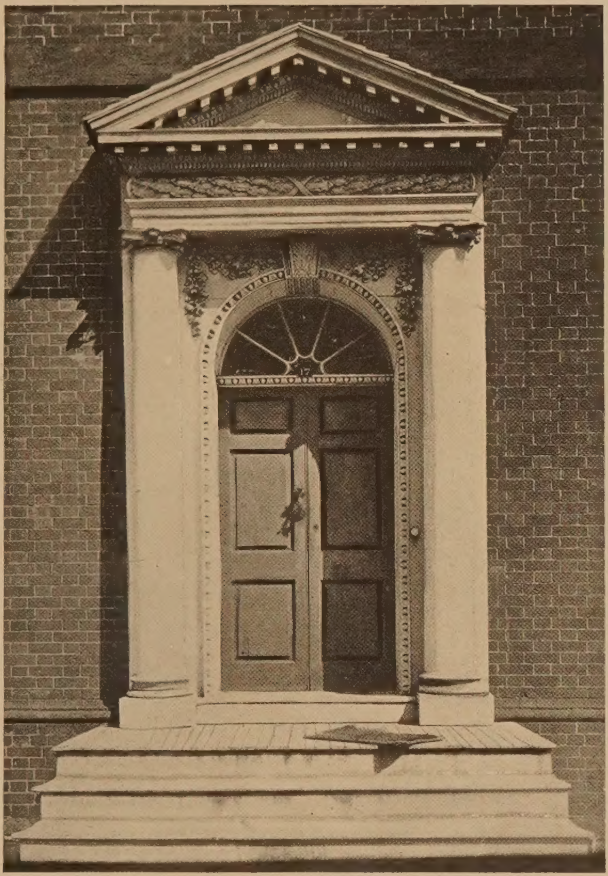
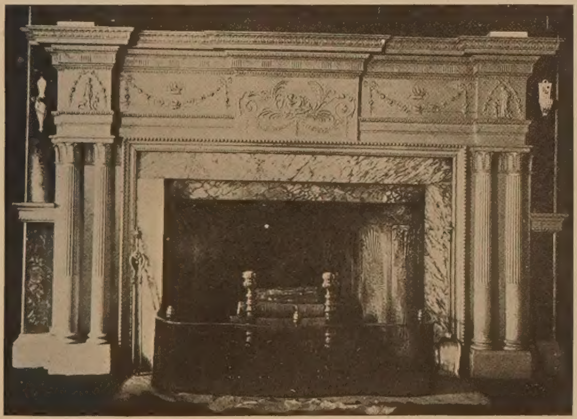
* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6½". John Wiley & Sons, Publishers. Price, $3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



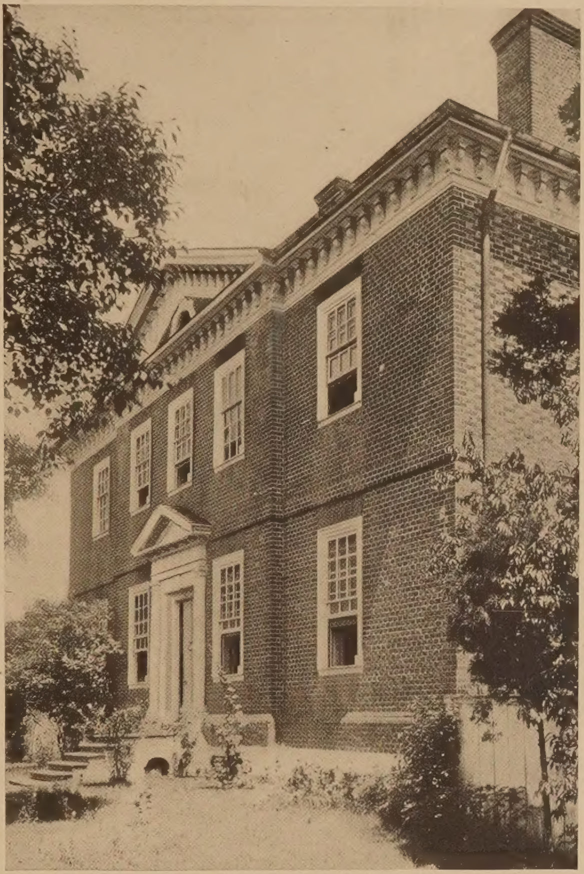
Doorway, Annapolis, Md.

House at Yonkers, N. Y., is an extremely interesting Colonial dwelling, with decided Rococo ornament in several parts of the interior.

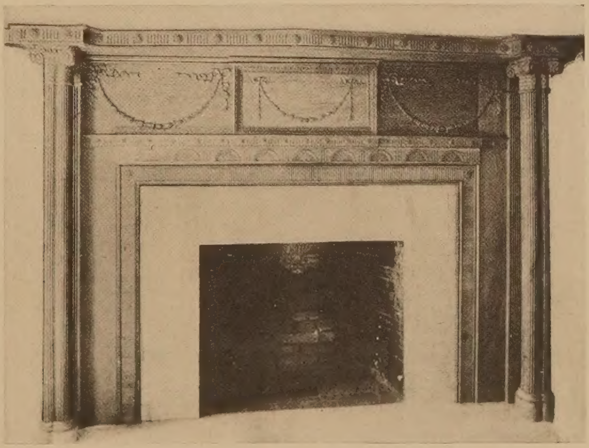
As applied to metal work, we find few genuinely old examples which are much ornamented. Andirons and knockers are generally plain, with only occasionally beads and frets. The old Franklin stoves are often embellished with cast bas-reliefs in iron or brass, and a few of the knockers are in the form of garlands with ribbons or Greek vases somewhat distorted to do service in peculiar forms. In most cases, however, the metal work of the Colonial houses is very simple, the surfaces being of plain polished brass, and the edges only ornamented with some of the characteristic fretwork. Where much ornament is found it is usually adapted from earlier Renaissance examples.



Mantel.

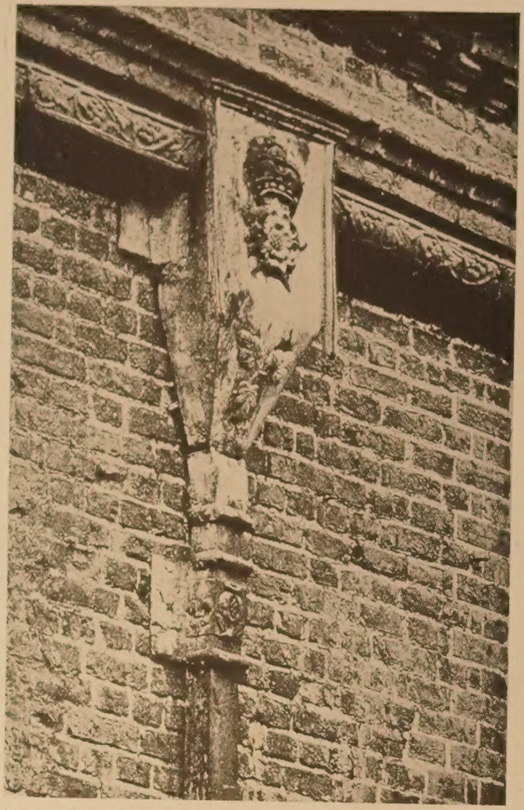


House at Annapolis.

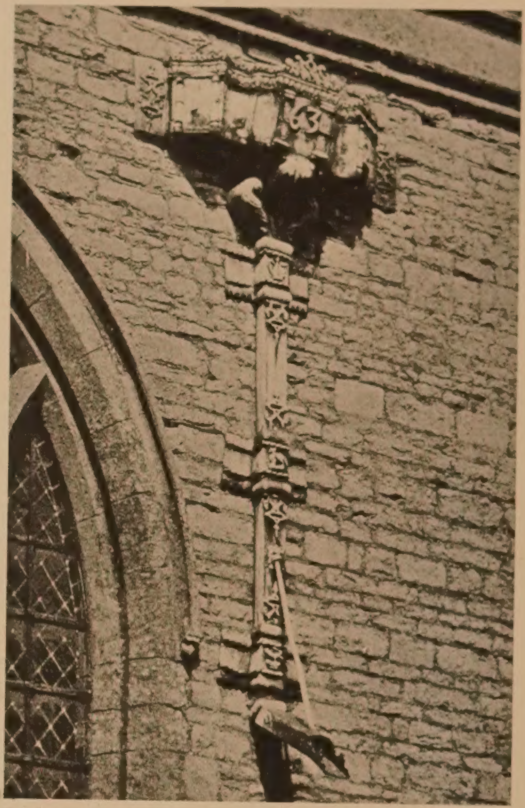


Mantel.

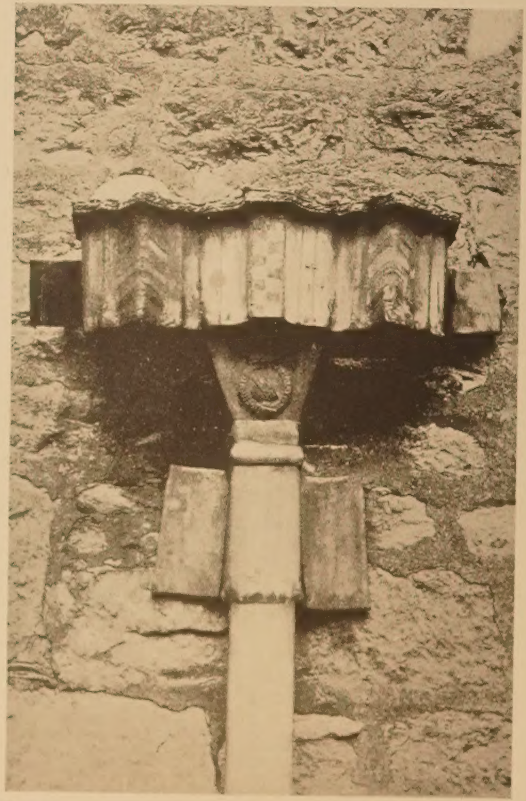
The Georgian, or most correct period of Colonial, began early in the reign of George III. Inigo Jones, Sir Christopher Wren and others had previously followed the precepts of Palladio and other masters, and many famous Italians had already designed important buildings in England, whence the style quickly spread to the English Colonies in America.



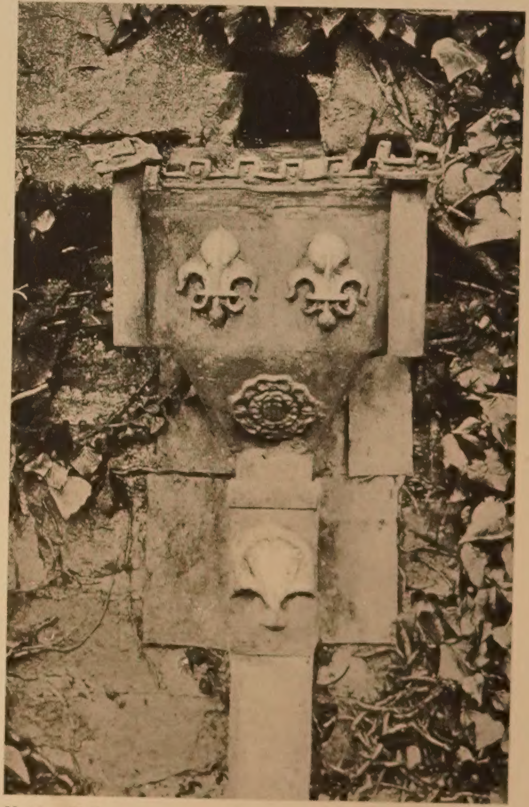
Dome Alley, Winchester.



Leighton Bromswold.



Knole.



Haddon Hall.

ENGLISH LEAD PIPE HEADS.